



# Royal Academy of Music Prospectus 1982-3





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# Royal Academy of Music

Issued June 1982. All previous Prospectuses are cancelled

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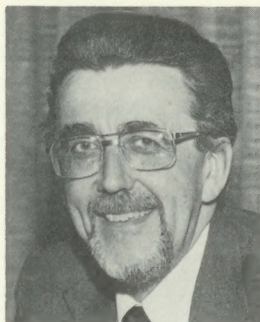
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*David Lumsden.  
Photograph by  
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Nicholas Busch, Hon. A.R.A.M.  
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David Chatterton

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## HISTORY AND PREMISES

The Royal Academy of Music, which is one of the oldest institutions of advanced musical training in Europe, celebrated its 150th Anniversary in 1972. It was founded in 1822 through the exertions of John Fane (Lord Burghersh), Eleventh Earl of Westmorland, and began its public work in 1823 under the direct patronage of His Majesty King George IV, who granted it a royal charter in 1830. The Royal Academy has enjoyed the patronage of the reigning Sovereign ever since.

The present main building in Marylebone Road was erected in 1910-11. It contains a concert hall (the Duke's Hall), an opera theatre (the Sir Jack Lyons Theatre), a Concert Room, and many classrooms, seminar rooms and studios for individual tuition. Expansion of these facilities is in progress.

The Royal Academy premises extend from Marylebone Road to York Terrace East. A large part of this northern area of the site is occupied by the Library, opened by Queen Elizabeth the Queen Mother in 1968. The Library possesses important manuscripts and early printed music; for general use there are very extensive reference and lending collections available to professors and students. In 1938 Sir Henry Wood (Conductor of the Students' Orchestra 1923-44) presented to the Academy his library of 3,000 orchestral scores and 2,000 complete sets of orchestral parts. These are housed in the Orchestral Library, together with the Academy's general collection of orchestral material.

The Manson Room contains a large range of electronic equipment and other facilities for composers. The Arnold Bax Room houses the collection of modern pictures left to the Academy by the late Harriet Cohen. The Barbirolli Room houses personalia of the great conductor, who was a student at the Academy and was conductor of the First Orchestra from 1961 to 1970. In addition, the Academy has received from generous donors many valuable instruments which are allotted, under certain conditions, for the use of talented students and distinguished former students. There are five organs for teaching and practice.

## COURSES OF STUDY

The Royal Academy offers the following courses to performers. The first of these leads, on successful completion, to the Professional Certificate. The second of these, which has two syllabuses, leads to the diploma G.R.S.M. (Graduate of the Royal Schools of Music, London) which has Honours Degree status.

The Professional Certificate Course is of three or four years' duration; the basic course lasts three years, but in many cases a further year of specialised study is essential, and applications for grants should be made with this possibility in view. Students will normally be expected to have taken the L.R.A.M. Diploma before the end of the third year. The Professional Certificate is awarded to students who reach a satisfactory standard at the end of the three-year basic course.

The G.R.S.M. Course is of three years' duration; there are two alternative



syllabuses: Syllabus A offers a broader spread of activities; Syllabus B has been devised to strengthen the training of those who wish to pursue a career in performance. Applicants must normally be eighteen years old by 31st December 1983. The *minimum educational requirements* for entry to the course are as follows: passes in five different GCE subjects, two of which must be at 'Advanced' level. Candidates must have a good keyboard facility (minimum level Grade 6 Associated Board). For Syllabus A a keyboard instrument as principal or second study is required; for Syllabus B two non-keyboard studies may be offered.

The Diploma is recognised by the Burnham Committee as entitling the holder to receive an addition to salary on honours graduate basis. In order to achieve the status of Qualified Teacher, students must take a further year of training which is available at various University Departments of Education and at certain Colleges of Education. With effect from 1983 only those possessing a degree or a degree equivalent (i.e. G.R.S.M.) will be able to pursue such a course of training.

The following obligatory training is common to both courses:

A Principal study (one hour) a week.

A Second study (half an hour).

Music Techniques (Harmony etc.) (half an hour individual tuition or an equivalent time in class).

Aural training and sight-singing (one hour or more).

History of music and musical style.

Foreign languages (for those taking singing or conducting as a Principal study).

In addition, classes, seminars or lectures (some of which are compulsory) are available to students at various stages of the course, dealing with Repertoire, Interpretative Analysis and Musical Criticism. Students may also apply to take part in Master-Classes given by distinguished international artists from time to time.

The following subjects may be taken as Principal or Second study:

Composition	Oboe
Pianoforte	Clarinet
Pianoforte accompaniment ( <i>not before second year of basic course</i> )	Bassoon
Organ	Horn
Harpsichord	Trumpet
Singing	Trombone
Violin	Tuba
Viola	Timpani and Percussion
Viola da gamba	Harp
Violoncello	Guitar
Double Bass	Lute
Flute	Conducting*
	<i>*(additional Principal study only)</i>

The following subjects may be taken only as Second study: Recorder, Bass Clarinet, Saxophone, Euphonium (but not with another brass instrument as Principal study).

Orchestral playing, choral singing, chamber music, orchestration, opera,

choir training and piano accompaniment are required parts of the course according to the student's speciality.

Examinations have to be passed during each year's training, and students who fail to qualify in these may be required to repeat a year of the course or to withdraw from it altogether.

On the G.R.S.M. Course the supporting studies which the performer needs are more strongly represented – Harmony, Analysis, Aural Training, History, Conducting, Instrumental Teaching Methods, and Chamber Music.

Full details of both G.R.S.M. Syllabuses are given in a brochure available on request.

Courses are full-time; there are no facilities for part-time study. All academic arrangements are subject to the approval of the Principal.

### UNIVERSITY DEGREES

Preparation for the B.Mus. of London University is available to R.A.M. students. The course provides special opportunities for those composers and performers who wish to pursue the academic study of music in greater depth than other courses generally allow. Composition and performance are an important element in the degree syllabus. Applicants are required to attend the normal entrance examination at the Academy and to satisfy the minimum entrance requirements of the University, *i.e.* two 'A' levels (one of which should be Music at a high grade) and five 'O' levels. The syllabus for B.Mus. can be obtained from the Senate

House, London University, Malet Street, London WC1E 7HU, and from the Academy.

### ADVANCED COURSE

The Advanced Course is open not only to students of the R.A.M. who wish to prolong their studies, but also to those who have taken courses at other institutions and now wish to specialise in performance. The course covers Principal study (extended tuition), Second study (optional), and other requirements; these include orchestral playing, chamber music, opera, vocal ensemble training, and foreign languages, according to the student's speciality. The Recital Diploma or Orchestral Diploma (Dip. R.A.M.) the highest student award, may be obtained at this level.

### POST-STUDENT OPPORTUNITIES

Former students of the R.A.M. may apply for a number of Fellowships that entitle their holders to a year based at the Academy during which they can develop their careers. The Westmorland Concerts on the South Bank offer platform opportunities to former students of the Academy. These concerts, six of which are given each year at the Purcell Room, are available to former students by audition. So far 250 former students have benefited from these opportunities.

### ORCHESTRAS

Orchestral experience is a basic requirement of training. There are four orchestras, and admission to these is by audition. The Symphony and Repertoire



Orchestras normally have two three-hour rehearsals weekly, the Chamber Orchestra and Training Orchestra normally one rehearsal a week. All orchestras give concerts at least once a term. From time to time distinguished international conductors are invited to take rehearsals of the Symphony Orchestra. Since there is only a limited number of positions for wind players in the orchestras, it is unlikely that first-year wind students will be placed in orchestras. However, orchestral classes for woodwind and brass players are also available.

### CHOIRS

All first-year students, other than those allocated to orchestras, are required to attend the main Choir, which meets for a two-hour rehearsal once a week. Principal-study singers will be required to attend choir and sight-singing classes as directed; they may also be required to sing in the Opera chorus. Other smaller choirs are in existence.

### CHAMBER MUSIC

String chamber music is under the direction of Sidney Griller, C.B.E., and a substantial number of well known string quartets have been coached by him at the Academy. During 1981 the complete Beethoven quartets were played by six of these: the Bochmann Quartet, the Coull Quartet, the Fitzwilliam Quartet, the Hanson Quartet, the Lindsay Quartet, and the Medici Quartet. Students have the opportunity of forming ensembles of every kind, and a large number of string quartets and chamber music groups with and without piano receive regular training at

various levels. Ensembles appear frequently at concerts and can compete for prizes and other awards.

### OPERA DEPARTMENT

The Opera Department, with more than 150 years behind it, is one of the oldest established in Europe. Students are admitted by audition, held twice yearly, usually in their second year of study, while post-graduates are auditioned shortly after being accepted as students (i.e. about five months before the Academic year begins). Students in the Opera Department are expected to participate fully in all other singing activities of the Academy.

Approximately twelve hours weekly are devoted to opera coaching; in class, as a chorus or an ensemble, or individually in rôles. All work covered here leads towards public performances of scenes, or complete operas, which are given each term. In addition, there are weekly classes in dance and movement, and more specialised music tutorials on the preparation of arias for future auditions. Language classes in Italian, French and German are obligatory for singing students, and free admission is available to dress rehearsals at Covent Garden and the Coliseum. Seminars are arranged on stage make-up and general stage-craft, and visiting lecturers talk on current opera productions in London. All performances take place in the newly built and finely equipped Sir Jack Lyons Theatre, where students have the opportunity of appearing, with orchestra, in fully staged productions, usually in the original language, before audiences which include representatives from the opera companies, the national

press and concert agents. Guest conductors and producers from the major opera houses are invited to prepare these major events, and in recent years students have benefited from the experience of people like Steuart Bedford, Mark Elder, Simon Rattle, David Lloyd-Jones and Nicholas Braithwaite; John Copley, Gian-Carlo Menotti, Michael Geliot, Patrick Libby, Nicholas Hytner and David William: a unique opportunity among British conservatoires.

When particularly promising students reach their final year they may be offered a place on the Advanced Opera Course, which provides specialist training in complete rôles under distinguished coaches and producers from the principal opera houses. Scenes or acts from these operas are then rehearsed on stage at approximately monthly intervals. Advanced students are, in addition, usually cast in the main productions, and auditions are arranged for all the national opera companies.

David Syrus, Head of Music Staff at the Royal Opera House, holds weekly tutorials for répétiteurs, who lead a very full life in the Opera Department, and conducting students are given the opportunity of conducting rehearsals, under the supervision of the resident conductor, and, occasionally, performances of Workshop scenes.

## CONDUCTORS' COURSES

*Conducting can be taken only as an additional Principal study.*

Entry to the First-year and the Advanced Courses is by competitive

examination held in the first half of the Summer Term. The course is normally restricted to four students in each year, and preference is given to students already in the Academy. Tuition includes: baton technique, repertoire, languages, score-reading and conducting experience with the Repertoire and Training Orchestras.

A scholarship founded in memory of Sir Henry Wood, conductor of the Students' Orchestra from 1923 to 1944, is open to applicants for the advanced Conductors' Course both within and outside the Academy.

## CONCERTS

Participation in concerts is a required part of professional training, and substantial opportunities for concert experience are provided either in the Academy or in various locations outside.

## REVIEW WEEKS

At the end of the Autumn and Spring Terms there are 'Review Weeks' devoted to intensive concert-giving, special extra-curriculum musical activities and lectures on subjects of general artistic, social and scientific interest.

## AWARDS AND PRIZES

There are numerous scholarships, exhibitions and prizes available to students.

## TUTORS

Every student is allocated to a tutor, from whom advice can be sought on general academic and personal questions.



## TUITION ARRANGEMENTS

The allocation of students to Professors is at the discretion of the Principal. Any change in a student's curriculum, whether of subject or Professor, must be approved by the Principal or Director of Studies in writing; *students are not permitted to negotiate directly with Professors with reference to such changes.*

## ADMISSION

*The main Entrance examinations for entry in the Autumn Term 1983 will be held at the Academy from 18th to 22nd April 1983, but certain categories may be called in January, February or March.* Application for admission, on the official entry form *together with the entrance fee of £12.00*, must reach the Registrar not later than 30th November 1982. Late applications will be considered if received not later than 31st January 1983 and accompanied by a late fee of £6 in addition to the entrance fee. If the applicant is not considered eligible for the entrance examination the entrance fee only will be refunded. Half the entrance fee will be refunded if the application is withdrawn in writing and notification of this is received by 30th November 1982.

All candidates are required to attend an entrance examination at the Academy: they will be expected to perform to a high standard two contrasting pieces of their own choice in their principal study, and one piece of their own choice in their second study; they will also be given sight-reading, ear tests and questions on general musicianship; and they should bring with them substantial examples of harmony workings. They

will also be required to work a one-hour written paper on Rudiments, Harmony and Counterpoint. G.R.S.M. and B.Mus candidates will also be given keyboard harmony tests and should bring samples of written work (such as essays) with them. Candidates offering composition as their Principal study must send to the Registrar examples of their work at least four weeks before the date of the entrance examination. An accompanist will be available if necessary, but candidates are strongly advised to bring their own if possible. Overseas applicants should offer tape-recordings or cassettes of their performances. If these are satisfactory they will be invited to attend Entrance Examinations on Monday 12th and Tuesday 13th September 1983. Candidates who are offered such an examination are asked to contact the Academy on their arrival in London. It must be understood that the offer of an entrance examination in no way guarantees admission to the Academy. Students wishing to take the G.R.S.M. Course must have obtained the requisite number of passes in the G.C.E., as outlined on page 11.

## ENTRANCE SCHOLARSHIPS

Details of a limited number of entrance scholarships in all subjects for 1983/4 will be obtainable in September 1982 by application to the Examinations Manager. The closing date for applications will be 31st October 1982. Competitions will be held in the week beginning Monday 29th November 1982.

## POST-GRADUATE ENTRY

Suitably qualified post-graduate students may be admitted to the Professional

Certificate Course, or to the Advanced Course (for one or more years); application should be made as above. Applicants for the Advanced Course will be expected to offer an appropriately high standard of performance in their Principal study.

Refresher Courses are available to former Academy students; further details and fees are available on application to the Director of Studies.

## COURSES FOR JUNIORS

There are two types of courses for Juniors:

(a) The Junior and Intermediate Schools provide tuition on half a day a week for a limited number of students of exceptional promise below the age of eighteen. The Junior School provides for those under fifteen; the Intermediate School is for those between fifteen and eighteen and these are offered additional instruction. Applications for admission should be submitted, together with an Entrance Fee of £1, to the Warden, from whom further particulars may be obtained.

(b) The Junior Exhibitioners' Course. Exhibitions are awarded by Local Education Committees to children still attending school who are accepted (by annual audition) for the Saturday morning course, which offers individual instrumental teaching and comprehensive musical instruction with classes, choirs, orchestras and chamber music groups. The average age of entrants is eleven, but there are no rigid limits. Places are also available for private fee-paying candidates: application, together with an Entrance

Fee of £3, should be made to the Director, Junior Exhibitioners' Course.

## DATES OF TERMS

For the Academic Year 1982-3 these will be:

Autumn Term: 20th September (*new students 18th September*)–10th December

Spring Term: (Tuesday) 4th January–25th March

Summer Term: 25th April–15th July

## FEEES

As from the beginning of the Autumn Term 1982 fees will be as follows:

### *Basic Courses (Professional Certificate and G.R.S.M.)*

	£ per term	£ per annum
(i) Home and E.E.C. students	376	1,128
(ii) Overseas students who started courses before September 1980	403	1,209
(iii) Overseas students who started courses in September 1980, or later	1,177	3,531

### *Advanced Course*

(i) Home and E.E.C. students who joined the Academy before September 1980	229	687
(ii) Home and E.E.C. students who joined the Academy in September 1980, or later	376	1,128
(iii) Overseas students who joined the Academy before September 1980	246	738
(iv) Overseas students who joined the Academy in September 1980, or later	1,177	3,531



### *London University B.Mus.*

Students wishing to prepare for this degree are required to pay the London University registration fee.

### *Junior School*

Junior students (under fifteen): £123 per term. Intermediate students (over fifteen): £166 per term.

### *Junior Exhibitioners' Course*

£225 per term.

*All fees are payable in advance before the beginning of each term. In accordance with the undertaking required from students when accepting places at the Academy, fees for the first three terms of studentship are payable under all circumstances. To terminate studentship thereafter a term's notice of withdrawal must be received in writing by the Administrator, otherwise a term's fees are payable in lieu of notice. (See also Regulation II below.) Fees may be increased at the discretion of the Governing Body.*

### *Optional Extras*

Any of the subjects taught in the Academy may be taken as an extra study, subject to the permission of the Principal or the Director of Studies, at a fee of £76 per term for weekly lessons of half an hour each (£70 per term for students on the Junior Exhibitioners' Course and in the Junior and Intermediate Courses).

### *Compulsory Extras*

Library deposit: £12 (refundable in accordance with rules in Library Handbook).

## ACCOMMODATION

The Academy building is non-residential, but some sixty places are available at Ethel Kennedy-Jacobs House, Champion Hill, S.E.5, which is for Academy students only. There are also twenty-two places at Henry Wood House in Halsmere Road, S.E.5. Both these halls are for men and women students. The Counsellor will give general advice about accommodation in London, and all enquiries should be addressed to her at the Academy.

## PRACTISING FACILITIES

During the daytime limited practising facilities are available in the Academy, but never before 9 a.m.; there are practising facilities at the Wigmore Hall Studios. Most rooms at the Academy are available between 6 and 8.45 p.m. from Monday to Friday, and 2 to 6 p.m. on Saturday and Sunday during term.

## ATTENDANCE

Students are expected to take full advantage of the facilities offered to them at the Academy and to be prepared to attend on any weekday, as necessary. (There is a Students' Canteen where meals are provided at subsidised prices.)

Absence, for whatever cause, must be reported: there is a 24-hour Ansafone service (01-935 8135). Foreseeable and unavoidable absence from lessons or classes should be notified in advance to the Professor concerned. In cases of illness of other than a minor character a medical certificate must be sent to the Counsellor.

## GENERAL REGULATIONS

I. Students shall be admitted at the beginning of each Autumn Term. Only in exceptional cases can students be admitted at a later stage in the Academic year.

II. Students are required, on accepting a place at the Academy, to sign an Undertaking to keep all the rules of the Academy, to obey those in authority over them, to carry out the course of study appointed by the authorities of the Academy, to attend for that purpose during at least three consecutive terms and give appropriate notice thereafter, and to pay the appropriate fees.

III. No student is permitted to study, outside the Academy, any subject which he or she may be studying in the Academy.

IV. Students are expected to attend all lessons and classes regularly and punctually on any day that may be arranged. Those failing to record satisfactory attendance may not be eligible to enter for the Annual Examinations or for the award of the Professional Certificate.

V. Students must attend all rehearsals and performances as required, unless they have special permission to be absent.

VI. Permission must be sought from the Principal or Warden for the acceptance of outside solo engagements; also for any professional work that might conflict with Academy commitments.

VII. Any infringement of the Regulations, or any discreditable conduct, shall render the student liable to suspension or dismissal from the Academy.

## DISTINCTIONS AND DIPLOMAS

The distinctions and diplomas granted by the Royal Academy of Music are as follows:

### (a) Fellow (F.R.A.M.).

Fellows are past students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to it. This distinction is limited to two hundred and fifty.

### (b) Honorary Fellow (Hon. F.R.A.M.).

Honorary Fellows are friends of the Royal Academy of Music who have rendered signal service to the institution and who are not professional musicians. This distinction is limited to fifty.

### (c) Honorary Member (Hon. R.A.M.).

Honorary Members are distinguished musicians of any country appointed by the Governing Body in virtue of the power expressly conferred upon them by the Charter.

### (d) Associate (A.R.A.M.).

Associateship is conferred on past students of the Academy who have distinguished themselves and who have achieved distinction in the profession.



(e) Honorary Associate (Hon. A.R.A.M.). Honorary Associates are friends (musicians or non-musicians) of the Royal Academy of Music who have rendered signal service to the institution and who have not been students at the Academy.

(f) Dip. R.A.M.

This diploma is granted to students who have been awarded the Recital Diploma or Orchestral Diploma.

(g) G.R.S.M. Hons. (London).

The diploma of Graduate of the Royal Schools of Music is granted after examination jointly with the Royal College of Music, and has the status of an honours degree in music.

(h) Licentiate (L.R.A.M.).

This diploma is granted, after examination, to external as well as internal students, in teaching or performing (see special syllabus for details).

performed by international artists. Further particulars may be obtained from the Hon. Secretary of the Club, at the Academy.

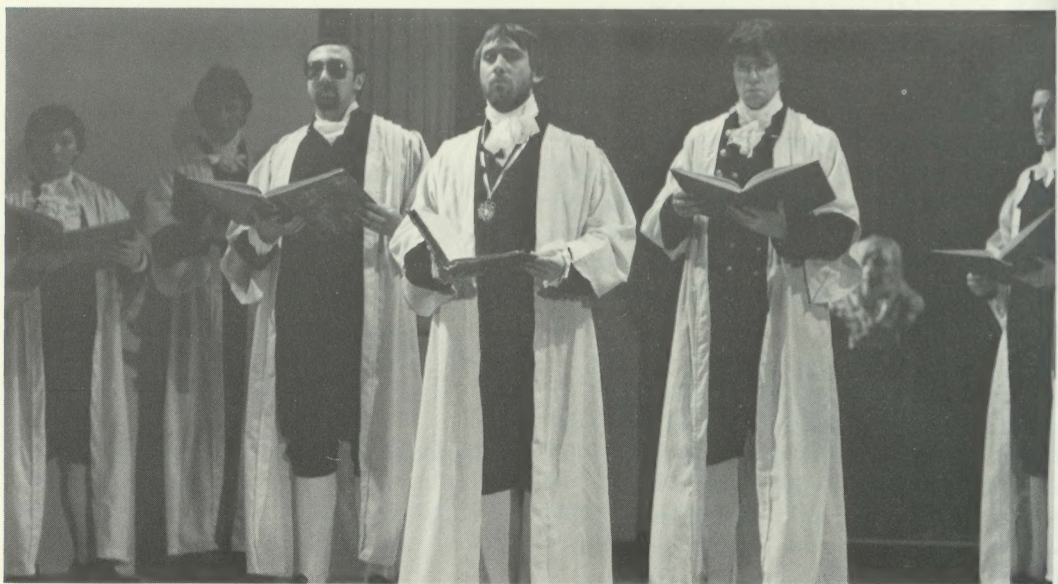
#### R.A.M. STUDENTS' UNION

The Union, founded in 1967, is designed to promote the education and welfare of its members, to promote the social, cultural and athletic interests of Academy students and to act as a channel of communication between students and the R.A.M. authorities and all other external bodies. All students are automatically members of the Union, the RAM Students' Club and receive *The R.A.M. Magazine*.

#### R.A.M. CLUB

The R.A.M. Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings – social and musical – are held periodically, and *The R.A.M. Magazine* published three times a year, in March, July and December, is sent to all members. Students are especially welcome. The Club affords them opportunities to meet Professors and other Club members on a social level, as well as listening to music





*Mozart's The Magic Flute, staged in the Sir Jack Lyons Theatre on 4th, 5th, 8th and 9th March 1982. Photographs by Tony Firshman.*

*Above. Pamina (Shirley Pilgrim) and the three 'boys' (Valerie Skinner, Tracy Webb and Deryn Edwards).*

*Below. Sarastro (Lawrence Wallington) with an Initiate (Antony Rich) and the Speaker (Charles Naylor).*





